

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Mario Castelnuovo-Tedesco

SONATA

("Omaggio a Boccherini")

PER CHITARRA



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Mario Castelnuovo-Tedesco
(1895-1968)



FOREWORD

THE SONATA “A HOMAGE TO BOCCHERINI” op. 77 (1934)

by Mario Castelnuovo-Tedesco

In 1966 and 1967 I maintained a regular correspondence with Mario Castelnuovo-Tedesco (“Grandpa Mario”, as I was wont to call him then). The exchange of letters went on until March 1968, when the composer passed away.

One of my main wishes then – wholeheartedly seconded by him – was to get hold of the original manuscripts of his compositions for and with the guitar. In those days guitar music publishing left a lot to be desired. My being directly in touch with one of the major living composers, from a host who wrote music for the guitar, put me in a most advantageous position, as I could draw directly from the primary source for all of my music reading and repertoire.

“Grandpa Mario” did not dole out his neat manuscripts grudgingly. He sent them to me from Beverly Hills in tidy blueprinted copies, nicely bound in black or burgundy leatherette or cardboard binders. So, in a matter of a few months, I managed to collect all of his works for guitar, with the exception of his scores for solo guitar dating back to the days when he still lived in Italy, between 1932 (the year he wrote his first piece for guitar) and 1939, when he moved to the States.

His only piece from the thirties (which he sent to me in a blueprint copy) was the cycle *Variations plaisantes sur un petit air populaire*, the very first score by him published shortly

after his death in the new Bèrben-Gilardino series.⁽¹⁾

In spite of my requests, the composer never sent me the manuscripts of the *Variazioni attraverso i secoli*, the *Sonata* (“*Omaggio a Boccherini*”), the *Capriccio diabolico* (“*Omaggio a Paganini*”), the *Tarantella*,⁽²⁾ or the piece entitled *Aranci in fiore* (“Orange blossoms”). I felt it would have been less than tactful if I had asked him the reason why. I guessed that in the stir and bustle of his moving first from Italy to New York and to Larchmont, and then from there to California, much had been lost, so I avoided asking any further. Now I know he did not send me those manuscripts simply because he no longer had them. Not that he had lost them; instead he had handed or sent them to Segovia. After settling down in the States the composer no longer gave his original manuscripts to any performer. He handed them blueprinted copies instead. This explains why at the Andrés Segovia archives all of Castelnuovo-Tedesco’s music composed in the States is made up of xerographs. Finding the original manuscripts of the *Variazioni attraverso i secoli* and of the *Sonata* was a sheer stroke of luck. The retrieval of the original versions allows us to fully grasp the gist of these compositions and thus read them without having to necessarily adopt Segovia’s editing.

(1) Mario Castelnuovo-Tedesco, *Variations plaisantes sur un petit air populaire* (“*J’ai du bon tabac*”) pour guitare. Revisione e datteggiatura di Angelo Gilardino (Bèrben, Ancona, 1969).

(2) Mario Castelnuovo-Tedesco, *Capriccio diabolico - Tarantella per chitarra*. Nuova edizione fondata sui manoscritti originali a cura di Angelo Gilardino e Luigi Biscaldi (Ricordi, Milano, 2006).

HOW THIS COMPOSITION CAME TO BE

I never ventured to ask the composer where the original manuscript of the *Sonata* ("Omaggio a Boccherini") had ended up. Instead I asked him where it came from. He answered me with a few lines:

«Quite frankly, the Sonata has no history! Simply put, in 1934, after having performed the "Variations à travers les siècles" for a year, Segovia wrote me: "Tu sais que ton conterrain Boccherini était un grand admirateur de la guitare. Pourquoi n'écris-tu pas un ouvrage plus long, une Sonate en quatre mouvements, comme 'Hommage à Boccherini'?" [“You know your fellow countryman Boccherini was very fond of the guitar. Why don't you write a longer work, like a Sonata in four movements, as a "Hommage to Boccherini"?”]

And that is how the Sonata came to be (to tell the truth I had entitled it "Sonatina", something Segovia rebelled against).»⁽³⁾

So, when in May 2001, in Linares, I came across the original manuscript, I was not at all surprised to read on the title page the word *Sonatina* rather than *Sonata*.

I also noticed this piece had not been composed in the usual fluent way Castelnuovo-Tedesco had with his music. The first movement took in fact from November 24th (or 27th) until December 10th to write. There ensued a two-month interruption.

From the second movement onward composing was resumed at the usual pace: the *Andantino* movement was written from the February 14th to the 17th, the *Minuetto* from February 18th to the 19th and the *Presto furioso* from February 20th to the 23rd.

(3) A letter by Mario Castelnuovo-Tedesco to Angelo Gilardino, written in Beverly Hills on August 4th 1967.

Although in those years Segovia would make his own any piece he meant to include in his repertoire with wondrous swiftness, his first performance of this *Sonata* came only some fifteen months later. As a matter of fact, in February 1936 he wrote the following letter to Manuel Ponce:

«Let's now talk music. The "Chaconne" treads triumphantly on. All English critics praised it, with no exceptions. Newman first and foremost. I am sending you Vuillermoz's article covering my concert of June 4th, in Paris. I also performed with great success Castelnuovo-Tedesco's "Sonata", which you'd like a lot. I keep beefing up my programs with your works, as always, Paris being the sole exception. There the premiere of the "Chaconne" and of Castelnuovo's "Sonata" seized the place in the limelight which is usually yours.»⁽⁴⁾

Performing the *Sonata* in a concert in Paris where his transcription of Bach's *Chaconne* was also being featured (he had been working ten years at least adapting it) bespeaks the consideration Segovia had for Castelnuovo-Tedesco's latest guitar work. Although when writing to Ponce Segovia states his Paris performances of the *Chaconne* and of the *Sonata* had been world premieres, the truth of the matter is he had already performed both of them a few days before in London, in a recital at Wigmore Hall on May 30th. Here is the program of that recital:

(4) «Hablemos ahora de música. La "Chacona" sigue su camino triunfalmente. Todos los críticos ingleses, sin excepción, la han elogiado. Newman, sobre todo. Y te mando el artículo de Vuillermoz sobre mi concierto del 4 de junio en París.

He tocado también con gran éxito la "Sonata" de Castelnuovo-Tedesco, que te gustaría mucho. Y continuo abasteciendo mis programas de obras tuyas, como siempre, salvo en París, que la primera audición de la "Chacona" y de la "Sonata" de Castelnuovo ocupó el sitio habil y digno para que figurases tú.»

THE SEGOVIA-PONCE LETTERS (edited by Miguel Alcázar) - Editions Orphée, Columbus, 1989 (page 155).

G. F. HAENDEL, Sarabande et menuet.

M. CASTELNUOVO-TEDESCO, Sonatina

(ded. to Segovia) - first performance

– Allegro con spirito

– Andante quasi canzone

– Minuetto (cerimonioso con grazia)

– Presto con brio

(in homage to Boccherini, who frequently employed the guitar in his compositions)

J. S. BACH, Chaconne.

F. M. TORROBA, Three pieces castellanas
(ded. to Segovia).

J. TURINA, Fantasía.

I. ALBÉNIZ, Sevillana.

As one can see, Segovia had originally accepted the belittling title first assigned to it by its author.

Attention should also be paid to the labeling of the last movement, which was to change over time from *Presto furioso* in the original manuscript to *Presto con brio* in London's program, to the *Vivo ed energico* in Schott's edition. Yet this composition had not been sidelined after the composer had put the finishing touches to it. Quite the opposite, it had become the object of a long and painstaking attention by Segovia.

I never got hold of the letter in which the guitarist asks Castelnuovo-Tedesco to adopt changes he deemed vital to align this piece with his performing requirements.

However, attached to the composition's manuscript I found a letter by the composer. It was written in Florence on December 12th, 1934:

«My dear Andrés, thank you for your letter. I went over the "Sonata", and indeed (I had almost forgotten it over these last months...) it still impresses me as being quite all right.

I re-edited the arpeggios in the "Andantino", and hope that by lifting them one octave higher they may sound better. I added a few chords in the closing section of the "Finale" (you'll choose from among the three versions as best suits you). I think that should do.

I am hesitant as to what I should do with the "Minuetto": the "Trio" and the repeat are indeed a bit shorter (I had told you so from the very outset...), above all if one deals with them separately; yet, since the other movements are rather long, it is not altogether to be regretted the "Minuetto" isn't too stretched out. At any rate, I will lengthen the repeat and I'll do so by playing from Tempo I^o page 6 (instead of page 9) up to the sign /. Should you wish the Trio as well to be longer, I'd suggest a "double" of the "Trio" which I wrote on page 9bis. It's charming enough, I believe, but I frankly do not know whether it would sound better in the higher or in the lower octave (perhaps it would be best played once on the treble notes and once an octave lower): after all it is a matter of taste and of sonority, and I leave this matter entirely in your hands.

Needless to say I'd be delighted if you recorded the "Minuetto" and the "Finale": it is such a rare joy to hear you perform that it will be a real treat to have you play, as it were... at home. Send me the final draft whenever you have it ready.

Meantime kindly present my greetings to Mrs. Segovia along with my warmest and affectionate feelings for you.

Yours, Mario

P.S. I have just played the Sonata for a friend, and I now believe it's better not to add anything either to the "Minuetto" or to the "Finale".⁽⁵⁾

(5) «Mon cher Andrés, merci pour votre lettre. J'ai revu la "Sonate", et vraiment (je l'avais presque oubliée pendant ces mois...), elle me fait encore une assez bonne impression.

J'ai corrigé les arpegges de l'Andantino, et j'espère que,

Castelnuovo-Tedesco's doubts about the final form of one of his works come as a surprise. As a rule he entertained no doubts whatsoever and would go about composing his music smoothly and determinedly from beginning to end. We note, for instance, that he added the *Double* to the *Trio* some ten months after finishing this work, except that in the letter's P.S. he had a change of heart and seriously considered taking out the *Double* and the repeat from the main section once more, to go back to the shorter repeat of the first draft.

In the archives at Linares, together with the original manuscript and the letter by Castelnuovo-Tedesco, one also finds a music sheet on which the composer wrote some questions for his guitarist friend concerning measures 20 and 21, and measures 40 and 41 (in the first tempo). Questions like "*is this possible ?*" are jotted down alongside various solutions devised by the composer after Segovia had edited those passages. It is obvious Castelnuovo-Tedesco was attempting to re-write those

measures trying to strike a compromise half way between the performer's requirements and his own.

Those doubts were cut short by Segovia, who sent the composition straight away to the publisher Schott, in Mainz. The guitarist had edited and fingered this latter version. The *Minuetto* includes the *Trio* with the *Double* and the repeat embedded in it. As was his custom, Segovia did not send the publisher the composer's manuscript, but a copy drafted by him, with his own fingering on it. This is the reason why the composer's manuscript was still among Segovia's papers from 1934, as I found it in 2001. Schott's edition was copyrighted in 1935, so Segovia did not put too much time between its first performance and its publication. One thing is sure: besides himself, no other guitarist in those days could have cleared the technical hitches of such a challenging piece of music.

The history of Segovia's performances of this *Sonata* is dotted with peculiarities which deserve our attention. On October 10th 1936, the guitarist cut a 78 r.p.m. record of the fourth movement (*Vivo ed energico*). Some 21 years were to elapse before he recorded the entire *Sonata*, in New York, in December 1957.

As it turned out, this *Sonata* was instrumental in the creation of yet another piece of guitar music by Castelnuovo-Tedesco. Segovia performed it in Geneva, where one Jean Guilloux, a musical critic for the *Journal de Genève*, wrote a review of it. He had only lukewarm praises for the composition, asserting that Segovia could have turned even a popular French folk-song like *J'ai du bon tabac* into a masterpiece. Segovia was annoyed by that criticism and indignantly reported it to Castelnuovo-Tedesco who, on the spur of the moment, wrote an elaborate sequence of variations to that song as a sort of response (*Variations plaisantes sur un petit air populaire "J'ai du bon tabac" pour guitare*) [*Pleasant variations for guitar on a little popular tune "J'ai du bon tabac"*]. He dedicated this work to the unfortunate Guilloux.

dans l'octave plus haute, ils sonnent mieux. À la conclusion du "Finale", j'ai ajouté quelques accords (vous choisirez entre les trois versions), et je crois qu'ils suffisent.

Pour le "Menuet" je suis un peu incertain: le "Trio" et la reprise sont en effet un peu plus courts (je vous l'avais dit au premier moment...), surtout si on le prend séparément; mais comme les autres mouvements sont assez longs, ce n'est peut-être pas mal si le "Menuet" n'est pas trop développé. En tout cas j'allongerai la reprise, c'est-à-dire en jouant au Tempo 1^o (au lieu de la page 9) la page 6 jusqu'au signe /. Si vous désirez que le "Trio" soit plus long, je vous propose une "double" du "Trio" que j'écris dans la page 9bis: c'est assez joli, je crois, mais je ne sais pas si ça sonne mieux en haut ou en bas (peut-être il conviendrait de jouer une fois à l'aigu et l'autre dans l'octave grave): c'est une question de goût et de sonorité et je m'en remets complètement à votre décision.

Je serai naturellement très heureux si vous enregistrez le "Menuet" et le "Finale" pour les disques: c'est une joie si rare de vous entendre jouer, que ce sera vraiment un privilège de... vous avoir à domicile.

Envoyez-moi la copie définitive quand ce sera prête.

En attendant recevez, avec mes hommages pour M.^{me} Segovia, mes souvenirs les plus affectueux.

Votre Mario.

P.S. Je viens de jouer la Sonate à un ami, et je crois que peut-être je n'ajouterais rien ni au Menuet ni au Finale.

THE GUIDING CRITERIA BEHIND THIS NEW EDITION

The main purpose of this new edition is to make the original score of this composition available to all performers. Here then is the original manuscript in a facsimile reproduction. The *Double* from the *Trio* in the *Minuetto*, written toward the end of 1934, has been included in both the new edition and in the reproduction. It is reasonable to infer that the composer's uncertainties, as worded in the letter addressed to Segovia, had been finally ironed out by the time he gave his assent to its publication in a version which included the *Double* and the entire repeat. I can personally vouch for that.

In my correspondence with the author I was made aware by him of possible "cuts" to be carried out in one of his compositions as a viable alternative to an already published version. If ever he had second thoughts about the *Double* and the repeat in the *Minuetto*, he would have let me know. He never did, so that can only mean he too, in the end, came to like the third movement in its enriched form better than in the original one.

Now that we have the original manuscript at hand we can compare it with Segovia's edition. This does not necessarily mean we must reject each and every piece of editing by Segovia, the greatest interpreter ever of this *Sonata*. Let each player decide for himself and draw their own conclusions. In the end, if one decides to adopt Segovia's version one will be able to do so on sounder grounds than the believer's faith one had to rely on when the original score was not yet available.

All those concert players who have attained a performing style of their own will almost certainly opt for an edition which suits their personal requirements. If this is the case, this manuscript will no doubt be their most reliable working source.

For all other performers who might want to read the *Sonata* in a way that is as close as possible to the original version (but are not as yet deft enough to rough out their own personal version – students for instance – or simply do not feel like getting involved in such a demanding chore), this edition offers a version already set to be read and performed as is.

It goes without saying that if the performance of the original score were to raise insurmountable problems or leave too little room for phrasing and sonority, the solutions I propose in this edition closely reflect the teachings of those performers who have already dealt with these issues. It is understood such criteria depart from those adopted by Segovia.

At any rate, in order not to make this version the offspring of my personal whims, its text was also revised by Luigi Biscaldi and Lorenzo Micheli, two other performers. I thoroughly discussed with them every minute detail of this new edition, striking in the end a balance between various and equally feasible solutions. I take this opportunity to thank them for their cooperation.

I retained the title Segovia had chosen, as it is more appropriate to the breadth of this work. It is perhaps the only juncture where I favoured the wishes of the dedicatee and renowned artist over those of its author. After all, Segovia is the one who suggested this work be composed and who first performed and edited it.

I thank Allan Clive Jones for having supplied me the text of the program of Segovia's London concert where we find indications of where and when this *Sonata* was first performed, and Dimitri Illarionov for his thorough and helpful reading the final proofs.

Angelo Gilardino

Vercelli (Italy), October 2006.

SONATA

per chitarra

Mario Castelnovo-Tedesco
(1895-1968)

I

6^a in Re

The second system of the musical score for 'The Little Boat' spans measures 11 to 14. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Measure 11 starts with a quarter rest, followed by eighth notes G4 (finger 1), A4 (finger 3), and B4 (finger 2). Measure 12 continues with eighth notes C5 (finger 1), B4 (finger 3), and A4 (finger 2). Measure 13 features eighth notes G4 (finger 3), F#4 (finger 3), and E4 (finger 1). Measure 14 begins with a quarter rest, followed by eighth notes D4 (finger 3), C4 (finger 3), and B3 (finger 1). A 'crescendo' (cresc.) marking is placed above the staff between measures 13 and 14. The system concludes with a double bar line. The dynamic marking 'mp espr.' (mezzo-piano, espressivo) is placed above the staff at the start of the system. The tempo marking 'p' (piano) is placed below the staff at the end of the system.

[illegible]

24 CIII CII

28

f *mf*

33 CIII

f *mf*

38 breve CII CII

f deciso *mf*

43 CII CI

p sf

48 CIII *p espr.*

p sf *p*

53 CII ②

58

sf *p* *sf* *p*

63 *pp* CVI

⑤ *p espr.*

68 CVI

p sf

73 *mp* CII

p sf *p*

78 *mf* crescendo..... CIII CV CIII ①

83 *...a poco...* *...a poco...*

f deciso

88

93

mf

98 *mp*

sentito

103 *p dolce* *mp*

pp

108

p

113

mp *mf*

117

f

121

un poco sostenuto *breve a tempo*

ff *f* *sf* *sf*

126

deciso

sf *f*

131

mf *più dolce*

136

CV *mp espr.*

p

141

②

CI

146

CI

②

150

③

155

③

f *mf* *f*

160

breve

espr.

CIV

mf

166

CIII

mp *p* *grazioso*

[illegible][illegible]

181 CHI *pp* CV *p espr.*

186 CV CVI

8 ④ ⑤ *sf*

191 CIII *un poco tratt.* *a tempo*
p dolce e calmo
sf *pp*

196

②

CII CIII CII ②

201

p sf *p sf*

dolce

206

①

pp *sempre perdendosi.....*

a tempo

210

pp con spirito

214

① ② 3 # VII ②

pp *p dolce*

II

p dolce e malinconico

crescendo

mf *p subito* *pp* *p dolce*

mp espr. > *p* dolce < < < < < *mp* espr. >

p dolce

16

⑤ ④ ① CII CII ③

sf sf p

19

psf psf p

23

molto espr.

mf mp

27

p psf

31

p psf

35

② CIII CI CV ② ① CI CV

espr.

39

esitando *A tempo* CIII CV ②

p dolcissimo

43

CIII CVIII CVIII

47

movendo un poco

50

Più mosso - Ironico

③ ② ④ ⑥

p *psf*

Allegretto malinconico

53

p *espr.*

psf *pp*

56

p *espr.*

59

rallentando.....

espr.

62

movendo (a piacere)

riprendendo il Tempo I (Andantino)

p *espr.*

mp *p*

66

pp

p *espr.* *p molto espr.*

70

73

dolce e sognante

75

79

III

Tempo di Minuetto (cerimonioso - con grazia)

6a in Re
5a in Sol

p *sf*

4

mp

8

p *sf*

12

16

[illegible]

48 *p* *mf* *p*

CI CIII

52

CH

DOUBLE

56 *p* *leggero e grazioso*

60 *p* *più p* *mp*

CH

65 *p*

69 *p* *più p*

CVIII CI

73 *tratt... tornando al...*

76 **Tempo I** *p sf*

79 *mp*

82 *p sf*

86

89 *rall.....molto*

Presto furioso

26

18

CV

mf

21

CII

CIII

CI

24

CI

più f

CIII

27

30

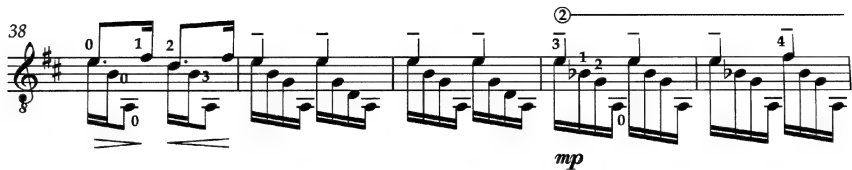
CIII

mf espr.

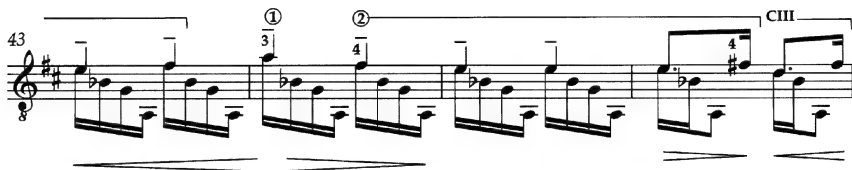
ff

p

34

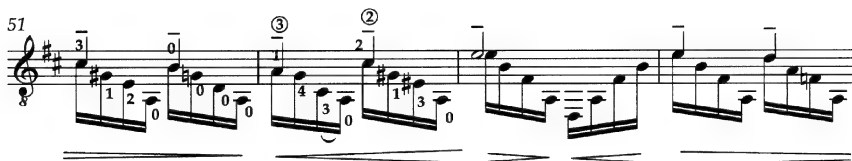
38 

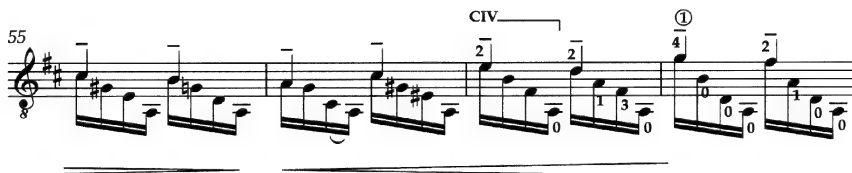
mp

43 

47 

p dolce ed espr.

51 

55 

59 

mp espr.

CIV

63 CII

67 *mf* più intenso

71

p

76 CVII

81 CIII

86 CIII

90

p crescendo *mf* poco.....

94

mf *f*

.....a poco.....

98

Tempo I (Furioso)

f *f*

.....tratt.....

102

CV CIV

106

Alla marcia - risoluto

f *f*

110

CHII

più f

psf

114 CIII

ff

118

f *mf*

122

mp *p*

126 *p dolce e affettuoso*

pp

130 CII

mp

134 *mp più intenso*

mp

138

mf

142

mf espr.

146

mf

150

f

154

mf *mp* *p* *mp espr.*

159

f *mf* *mp*

164

p *mf* *più intenso*

169

f *mf* *mp* *p* *f* *quasi fanfara*

174

p *f*

179

p *f* *CIV*

184

ff *f* *CIV*

189

p *f* *CIV* *un poco tratt.*

Tempo I - Furioso

193

f

196

199

mf

202

mp

205

p

208

Risoluto alla marcia

f

211

CII

CII

CII

più f

214

CII

217

②

CV

ff

220

stringendo

ff

223

226

sostenendo

fff